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# American Journal of Philately.

*A Monthly Journal devoted to the interests of Stamp Collectors.*

Official organ of the National Philatelic Society of New York and of the Staten Island Philatelic Society of Staten Island.

Published by The Scott Stamp & Coin Co., Limited, 18 E. 23d St., New York.  
JOHN N. LUUFF, Editor.

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## A Popular Commemorative Issue.

**I**T has so long been customary to decry commemorative issues and there has been so much to justify an unfavorable opinion of them, that it is difficult to bring ourselves to regard them in anything like a favorable light. None the less it is possible that such an issue may be a benefit to philately. But, like any other good thing, it must not be overdone.

The saving grace of the Pan-American issue lies in its restricted face value. A series that is overburdened with stamps of high values will never be a popular one. The specialist may not object but the general collector does not care to put too much money into one issue. This is one of the reasons why some of the "postage and revenue" issues of British colonies in Africa and Australia are not popular, likewise Victorian fiscals used postally. When a collector finds he cannot complete one or more issues of a country without an excessive expenditure, he is apt to drop the country and sometimes the whole group to which it belongs.

But to return to the subject of commemorative issues. Our Columbian issue had in its favor beauty of design, fine workmanship and historical interest. Yet, from a philatelic standpoint, it was not an entire success. The Canadian jubilee issue was even more of a failure and from the same cause, too few stamps for too much money. On its appearance the Columbian series excited a temporary interest, but it was not lasting and those who speculated in the stamps did so to their cost—which is not altogether an unmixed evil. When collectors came to study the issue they found that the five dollar stamp was not more beautiful, interesting or expensive to produce than the one cent denomination. They objected to the high values as an attempt to make money out of them and this resulted in a loss of popularity for the whole issue.

Since that time issues "for revenue only" have had several bitter experiences, which have apparently borne some fruit. Now we have a series, limited in number and cost, interesting in design, if not of surpassing beauty, and of excellent workmanship. As a result the stamps are popular among collectors and are having a marked good effect on business in the dullest part of the year. It is reported that, while some 200,000,000 of the Pan-American stamps have been distributed since May 1st, the demand for the regular issue has not fallen off to any noticeable extent.

The moral behind this would appear to be that if a country wants to attract philatelists or to successfully commemorate some occasion it should not make its goods so expensive that no one will purchase them. In other words, it should not be greedy.

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**Philatelic Zoology.** Thanks to the efforts of Messrs. Borneo, Labuan & Co., Un-limited, we have not lacked, of late years, for pictures of birds, beasts and fishes on our postage stamps. Some of them have been startling enough to suggest that the artist had indulged to excess in welsh rarebit before retiring and had seen things. If governments continue to depict "critters" on their stamps, the old claim that philately teaches geography and history must take a second place beside the very evident fact that it teaches zoology.

Nyassa supplies the latest additions to the gallery of animal portraits. On the new stamps of that country the giraffe makes his appearance, his first in this form, so far as we remember. After looking at the picture, one of our friends said: "I now know how the milk got out of the cocoanut." As a companion picture we have a camel. This animal has been wandering around in the Soudan and on the Somali Coast for some years and hence is not a new comer in philately. But on this occasion he, or she, as the case may be, is accompanied by a youngster of the family, who, like a boarding-house chicken, is mostly legs. The camel may be an amiable and well-behaved beast on a postage stamp but in real life he has not always an enviable reputation. Thus says Tommy Atkins, as voiced by Kipling:

"The 'orse 'e knows above a bit, the bullock's but a fool,  
The elephant's a gentleman, the battery mule's a mule;  
But the commissariat cam-u-el, when all is said an' done,  
E's a devil an' a ostrich an' a orphan child in one."

What would Tommy think could he meet the camels of bewildering hues which adorn the stamps of Nyassa? Incidentally, what bewilderment the chroniclers will have in naming those hues.

But what of his majesty the king? We find his portrait relegated to an inconspicuous place in one corner and printed, like the rest of the frame, in modest black, while the more favored animals occupy the centre of the stamps, in colors that would make a crazy quilt hide its diminished head. This it is to be a king in the beginning of the twentieth century. *Sic transit gloria mundi.*



## The Plain Border Numerals of Hawaii.

BY JOHN N. LUFF.

Ever since I first began collecting and studying stamps, I have been interested in issues which were out of the ordinary run and which savored of something besides a formal order to the government printer for so many hundred thousand copies. I confess to a fondness for surcharged stamps, as indicating stress or shortage which must be met in some way, though it is possible that a further attraction lies in the possibility of errors, oddities and minor varieties, which have always a fascination for the specialist. But the stamps which I have found most interesting are those which appear to have a history behind them, and especially those which were made in remote places and with limited facilities. What can be more interesting to a studious collector than the early stamps of Reunion and British Guiana, the type-set issues of 1862 for the latter country, the Guadalajara stamps and many similar issues, including those which are the subject of this paper?

At the time these stamps were being issued, stamp magazines were not as numerous as they are to-day; hence we have not far to look for references concerning them. *Le Timbre-Poste* and the *Stamp Collector's Magazine* are the principal sources of information. In 1899, *Filatelic Facts and Fallacies* printed a series of extracts from official correspondence, from which we may glean much that is useful and instructive. Mr. Thomas G. Thrumb has on several occasions published in the *Hawaiian Annual* papers on the various postal issues of the Islands. And the hand-books of Messrs. Giffard and Kenyon are well-known to philatelists. I shall have occasion to refer to some of these sources of information.

It would be superfluous to go deeply into the history of the numeral stamps at this time. It is well-known that the 1 and 2 cent stamps were issued in 1859, to meet the modified postal rates. The 1c stamp was designed to pay the postage on newspapers and the 2c for letters weighing one-half ounce or less. On the subject of these stamps, I quote from *Filatelic Facts and Fallacies* portions of three letters of Postmaster-General Joseph Jackson. On July 5th, 1859, he wrote to the postmaster at Kohale, as follows:

"The postage law will not be enforced before August 1st, at the time all the other new laws go into effect. I send you a small supply of stamps, 20 sheets of 25 each, to commence with, and you will please see that no letter is mailed without it bears one of them. The inter-island postage law does not affect foreign mail matter, the postage on the same remaining as heretofore. The 'one cent' paper stamps are not yet ready for distribution, and will not be much used."

On July 14th, 1859, Postmaster Jackson wrote thus to the postmaster at Kanehoe, Oahu:

"I forward you by the mail carrier this week 10 sheets of inter-island postage stamps (25 to the sheet) charging the same to your account. The new postage law takes effect on and after August 1st, then it will become necessary for all letters to be stamped in order to be forwarded, and the mail carrier will be forbidden carrying unstamped letters outside of the mail."

The following answer was made, under date of July 12th, 1859, to the postmaster at Lahaina, Maui:

"In answer to your inquiry as to whether the new postage law makes

any provision for inland postage, I state that it does ; the term inter-island postage being used in contradistinction to foreign postage, and it is meant to embrace all letters conveyed over any mail route within the kingdom."

From these letters and others containing similar remarks, it is evident that the date of issue of the 1 and 2 cent numeral stamps was August 1st, 1859, instead of July, 1859, as has usually been given. The 5c stamps were issued in 1865 and, probably, 1866, to supply a shortage of that denomination in the regular issue.

At various times during the years 1864 to 1866, the *Timbre-Poste* and the *Stamp Collector's Magazine*, especially the former, chronicled the changes of color and paper of these stamps. Though they were far removed from the place of issue, and communication was slow and infrequent, they furnished a record of the various issues which, all things considered, is surprisingly complete and accurate.

The first issue of Hawaiian stamps—usually termed "Missionary" stamps—was printed on the thin letter paper called "French" or "Overland Mail." This was bought at the store of John Hackfeld. The plain border stamps were usually printed on letter paper, which accounts for the many shades and variations in quality. Possibly this paper was purchased at the same establishment as that used for the 1851 issue. The paper of the light blue stamps is of a pale bluish or bluish-white color. The early black stamps are printed on a gray paper, which varies greatly in shade. There is a printing of setting III on a paper which may properly be called gray-white. At another time the color was greenish-blue, sometimes called "robin's egg" blue. About the beginning of 1864 the gray paper was abandoned, and subsequently printings of 1 and 2c stamps were on white laid, yellowish-white and white wove. The two 5c stamps are on a deep gray-blue paper. These last four papers are also thicker than those which were earlier in use.

The following extract from a letter lately received from Mr. Charles Hustace, of Honolulu, may be of interest :

"Knowing the man who printed the stamps, I went to him and asked him all kinds of questions. He was in charge of the *Polynesian* printing office when the stamps were printed, and says that the plates were set up by hand and contained 10 to 20 stamps. The printing was done on what he called English wove paper, and they were not particular what kind of paper was used. The plates were set up, the stamps printed, then he would gum them, and hang them up in the loft to dry, under lock and key. When dried, he would press them and deliver them to the Minister of the Interior—not to the postmaster. The plates he would put in his safe where no one could get them but himself, and he says that he destroyed the plates himself."

It seems to be generally accepted that the numeral stamps were set up in groups of ten and printed in sheets of fifty, which were subsequently divided into half sheets of twenty-five. It has been stated that one of the early settings contained twenty stamps, but I have never discovered any evidence in corroboration of this ; and the fact that rules and figures with certain defects and peculiarities are to be found in all the settings, points to a very limited supply of material. I have never succeeded in gathering more than ten stamps of any particular color or paper, each of which was made up of material entirely different from that contained in the others. The continued re-use of the same material adds greatly to the difficulty of locating the stamps in their proper settings. The *Timbre-Poste* for December, 1864, claimed that the stamps were in settings of ten and sheets of thirty. The *Stamp Collector's Magazine* for March, 1866, says :

"These stamps and the four preceding emissions were composed with printer's types. The sheets on which they were printed are ordinary note-paper size, with the maker's name in the corner. Ten stamps were set up at a time, and four impressions taken from these ten on a sheet, each sheet therefore contained forty stamps in all. Two sets of ten were impressed on one side of a sheet, which was then reversed to receive the remainder, so that looking at it one-half the number always seems printed up side down. The sheets are carelessly printed, at any rate those of the present emission, the impressions sometimes over-lapping and mingling with each other."

It will be seen that from such a sheet could be cut two adjacent rows of stamps, one of which would be tête bêche to the other. This has frequently been done, and thus we obtain the so-called tête bêche pairs. So far as we know, there was never a reversed stamp in any of the settings and, consequently, there cannot be any pairs which may rightly be called tête bêche. In the same number of the *Stamp Collector's Magazine* and on the next page, we find mention of the 5c of the 1865 issue, which is described as being in sheets of fifty. In the letters published in *Filatelic Facts and Fallacies*, we find a great many references to sheets of twenty-five stamps. Knowing the settings to have contained ten stamps, it seems only reasonable to conclude that they were printed in sheets of fifty and divided, before distribution, into half sheets of twenty-five. The ordinary letter paper of the period was of a size which would conveniently hold fifty stamps, arranged as these were. It has been customary to refer to these groups of ten varieties as "plates," but the term "setting" would appear to be more correct. As I shall have occasion to refer specifically to many of the ten varieties, I take the liberty of calling them "clichés." Strictly speaking, this is not correct, but I do not recall any word which more nearly describes the type-set arrangement which represented each stamp.

Many years before annexation made the Hawaiian Islands popular in this country, I began collecting and plating the type-set numerals, following the well-known series of plates given in Moens's catalogue, the Catalogue for Advanced Collectors, and other publications. I anticipate that these illustrations were derived from the stamps which are mentioned in the *Timbre-Poste* for August, 1867, of which mention I make as literal a translation of as possible: "Since we related our observations on the figure stamps of Hawaii, we have received—except the 1c blue on bluish—the composition of ten stamps of all those which have been issued." It will be observed that Mr. Moens does not use the word sheets, but "composition." Mr. E. D. Bacon writes me that he has reason to believe that the illustrations in Moens's catalogue were made from stamps in the Tapling collection, not all of which are in unsevered sheets.

In my attempts to restore the settings of these stamps, I occasionally had difficulty in locating a copy, but I thought this might be attributed to some slipping of the component parts of a stamp or, possibly, to lack of clearness in the illustration. But I also found varieties which I could not reconcile with such theories and, eventually, I was forced to the conclusion that there were other settings, of which we had no reproductions. In order to verify this conclusion, I placed myself in communication with the leading collectors of Hawaiian stamps in this country. They very kindly loaned me their collection and gave me any information which they possessed. I am also indebted to the kindness of philatelists in Hawaii and in Europe. I desire to extend my thanks to all who have assisted me.

To anyone who is at all familiar with the mechanical details of a printing

office, the manner of composing the various settings of these stamps is evident. The clichés were set up separately and five of them arranged in a vertical row, each being separated from its neighbor by leads. This would make the adjacent tops and bottoms of the stamps parallel to each other. In all unsevered sheets, or illustrations made from them, this will be found to be the case; but it is not to be expected in restored sheets. The two vertical rows were separated by what printers term "furniture," i.e., a thin strip of wood. Here again the inner lines of the two vertical rows should be parallel, which they are in all entire sheets. On looking at the settings, as here illustrated, any collector who has plated these stamps will feel quite certain that, with the exception of settings I, III and VI, they are reproduced from unsevered sheets. The large amount of material which has been at my disposal has enabled me to confirm this conclusion in regard to the majority of them. The three settings which are excepted appear to me to be composed of single copies, and I suspect the stamps of setting I to have been cancelled. If the reader will look at these settings, especially Nos. I and III, he will see that the rows are not parallel; nor are they as wide apart as in other early settings nor as the margins found on the stamps demand. These variations support my contention that the illustrations of these settings were made from restored sheets. Following this surmise, two questions arise: By what rule were the settings restored, and are they correct? The importance of these questions can better be realized by the collector who has searched for pairs or specimens containing a portion of the adjacent stamp. The almost complete absence, from all best collections, of anything of this nature, and belonging to these settings, is truly discouraging. I have also doubts about setting II. In the first place, there are some suspicious irregularities in the positions of the component parts; secondly, I have seen several entire sheets and blocks and in all of them the vertical rows were transposed, as compared with the illustration. I judge this plate to have been reproduced from a block cut from two adjacent panes, and some single copies. Strange to say, all the difficulties and problems which I have encountered have been in connection with these four settings, I, II, III and VI. Until they are proven to be incorrect, we have no right to reject them; but there are certainly other settings, which are composed of practically the same clichés but differently arranged. I should like to show these settings here, but, though I have apparently exhausted all the material in this country, I have not been able to complete them. Furthermore, I am handicapped by the stamps being cancelled, the majority of them being printed in pale blue and the paper much yellowed by age and gum. Anyone who is familiar with the limitations of photography, can appreciate the result. My photographs are strong in cancellations and discolorations, but weak in outlines of the stamps. I shall endeavor to describe, as clearly as may be, the new settings and printings which I have discovered, and also to arrange them in the order in which they appeared. It is not difficult to restore the order of the late printings, but in the early ones it is not always possible to place them with certainty. The new settings are very closely related to some of those with which we are now familiar, and I have thought it best not to disturb the old numbers but to add the new ones by means of letters.

Most of the changes in setting may be attributed to changes in the denomination of the stamps. There is very little doubt that the type and rules, from which these stamps were set up, were not distributed after they had been used, but were kept together in a safe. This would prevent any unauthorized use of the material. Probably, as is the custom with printers, a

string was tied around the form and it was wrapped in a piece of paper. When it was needed again, it was only necessary to lock it in a frame and it was ready for use. In case stamps of a different denomination were required, it was only necessary to change the large central figure and the value in the bottom label. At such times, certain parts of the settings were rearranged or exchanged for other pieces, and occasionally the clichés were transposed. Many of the large figures have defects which assist us in tracing changes in the settings.



From the setting which we now know as "I", I claim that, with a change of the large numeral, the following varieties were printed:

I. ac light blue on grayish white  
IA. ic light blue on grayish white

IB. ac black on gray



I

III

varieties of the large "2" in the same number in the setting.

Setting III, I place next in order of issue. One of my principal reasons for doing this is that, in variety 10 of setting II, the vertical lines are spread

apart at the lower right corner. This defect is not found in settings I or III, but occurs in settings II, IV, V, VII and VIII. The inner vertical lines of variety 8 of setting I were inverted in subsequent settings (see setting III, No. 2; setting VII, No. 7; setting VIII, No. 8, etc.) The stamps from this setting are more common in used condition than those from any other. It apparently remained in use for a long time without change.

The grayish paper varies considerably in shade.

### III. *ac* black on grayish (shades) *ac* black on gray-white

Though this stamp is so common, I have searched vainly for a copy of No. 9. I have found many which were much like it, but they always proved to belong to some other setting. I have about concluded that, in making up this setting for the original illustration, a copy of the ac on blue-gray paper was included. Stamp No. 10 in setting V is printed on this paper, and its composition is almost identical with that of No. 9 in setting III. If my theory is correct, we have now to search for a new variety to replace the latter. Being a corner stamp, this should not be very difficult. Owing to a defective impression or a broken letter, No. 6 sometimes has the inscription in the upper label "INTER IS-LANI".

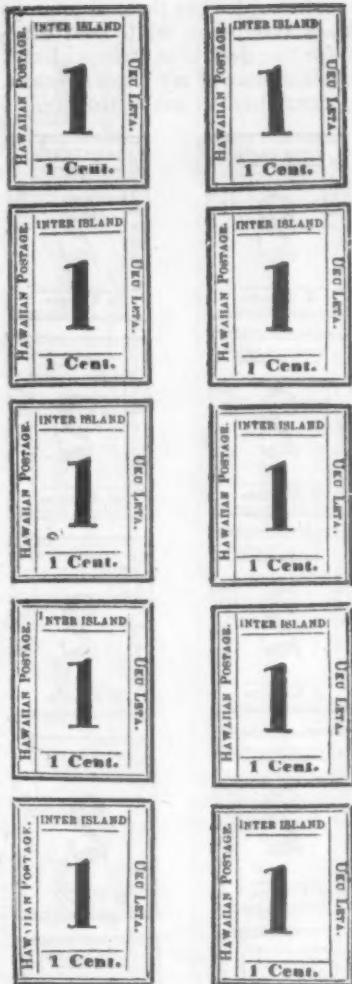
IIA. 1c light blue on bluish white  
 IIB. 2c " " " " " "  
 II. 1c black on grayish  
 IIC. 2c " " " " "  
 2c " " " greenish blue

My arrangement of this group is somewhat arbitrary. The  $2c$  stamps differ from those of setting III, and I infer that the change was brought about by an intervening printing of the  $1c$  stamps. As blue was probably the earlier color in use, I have placed the  $1c$  blue first, followed by a printing of  $2c$  stamps in the same color, to be succeeded by  $1c$  stamps printed in black. The setting of the latter differs from that of the  $1c$  pale blue in the matter of the central numerals, which are not the same in shape or position. Lastly, we have

two printings of the 2c, which do not differ except in the paper. They are printed in black on grayish and greenish blue paper.

— Of all the stamps of this group, I have seen only the 1c black on grayish in a complete sheet. As I have said in an earlier paragraph, I find from these sheets that our illustration is incorrect and that the two vertical rows should





IV

and again from III to II, the relative positions of the clichés were transposed and often the component parts exchanged. After setting II was made there were practically no changes for a long time, except in the central numerals. If the reader will look at settings IV, V and VIII, he will see that the clichés are arranged as in the illustration of setting II, and that in setting VII the two vertical rows are transposed.

IV, 1c black on yellowish white

V, 2c " " "

2c " " deep gray-blue

2c dark blue on grayish

be transposed. I have not seen many copies of the 1c pale blue; such as I have examined contained the same material as the black stamps, except that the central numerals were changed. I have not found any evidence as to the arrangement of the clichés, but think it was probably much the same as that of the other stamps.

I have been able to restore the setting of the 2c black on grayish by means of corner stamps, pairs, and stamps with parts of adjacent copies attached. I find it is the same as for the 1c, except that clichés 2 and 4 are transposed. The 2c on greenish blue paper are identical with those on grayish. I have found all varieties of the 2c in pale blue and have located part of them in the setting. So far as I can see, they differ from the other 2c stamps only in the arrangement of the large numerals. I should remark that, in the case of the 2c stamps, the several varieties occupy the positions which are here illustrated for the 1c. I have already referred to the bending of the lines at the lower right corner of No. 10. This loosened the setting and allowed the component parts to slip; thus, "HAWAIIAN POSTAGE" may be found in various positions, likewise the value at the bottom and the bar above it. But the most striking variation is in the position of the large "2", which has slipped up to within about a millimeter of the upper label. This variety has only been seen in the 2c black on grayish. In the collection of Mr. H. J. Crocker there is a copy of this stamp, No. 1 in the setting, which has on the reverse an impression of No. 9. In this setting also occurs the variety "NTER," for "INTER," on stamp No. 3. I only know it on grayish paper.

In changing from setting I to III,

I have not found anything to indicate in what order the three 2c stamps appeared. The setting is identical for the black stamps on white and blue-gray paper. I believe it remains unchanged for the dark blue stamps, but I cannot be positive, as I have unfortunately mislaid some of my notes concerning that stamp. The bent rule in variety 9 continued to make trouble. I have seen a 2c dark blue in which the inscription at the left had slipped down until the letter "H" rested on the bottom rule, the second "A" of "HAWAIIAN" had dropped out, and there was a wide space between the "A" and "G" of "POSTAGE." M. Moens assigns the date January, 1863 to this stamp and that of April, 1864 to the 1 and 2c on white paper. If he is right, then the dark blue stamps probably succeeded setting II.

VII. 1c black on white laid paper  
 VIII. 2c " " " "

There are a few minor varieties in these settings. In the 1c, No. 10 may be found with "HAWAIIAN POSTAGE" in the normal position, with the words dropped down until the "H" rests on the bottom rule, and, finally, with all the letters except "HA" missing. The 2c, No. 3, is found with the variety "NTER," and No. 9 with the "s" in "POSTAGE" missing. We know these stamps to have been in issue as early as February 24th, 1865, as on that date they were sent to M. Moens in a letter from the postmaster at Honolulu (see *Monthly Journal* for December, 1900).

The next in order is setting VI. Two reasons for giving it this place may be mentioned: First, the troublesome bent rule in the lower row has been removed and does not again appear; secondly, in variety 8 the rule at the bottom is damaged. This has not been seen before, but is to be found in subsequent settings. On this stamp, the words "HAWAIIAN POSTAGE" appear at each side and "UKU LETA" at the top. After a careful examination of this setting, I am inclined to think that, after removing the large numerals and the inscriptions at the top, bottom and right, the setting was inverted and the new figures and inscriptions inserted. I am not certain that this was done in every instance, but it is positive that many of the clichés were treated in that manner.

There was a second setting for this stamp (always allowing that the illustration was taken from a correctly restored sheet). The evidence of this setting I find in a horizontal strip of four stamps in the collection of Mr. H. J.





## VII

Crocker. This strip is composed of pairs from two panes, and the pairs comprise stamps 7 and 1 in the setting, as we now know it. It is worth noting that stamps 1 and 2 in settings IX and X contain the same material as these pairs of the 5c.

VI. 5c dark blue on gray-blue

VIA. 5c " " " "

## VIII

I have seen copies of this stamp on yellowish white paper, but believe them to be merely the normal stamps which have been discolored by acid in the gum. This stamp was also sent to M. Moens in Postmaster Irwin's letter of February 24th, 1865.



VI

Following setting VI, we have another change in the inscriptions, "HAWAIIAN POSTAGE" at the left being replaced by "INTERISLAND."

X. 2c dark blue on white  
IX. 1c " " " "

I have placed the 1c stamp after the 2c, because I find in the 1c the top rule of variety 1 is bent, as is also the upper part of the right outer rule of variety 2. As the 2c stamps do not show these defects, I conclude that they were printed first, the more so that I find these damaged rules in setting XI. I have seen a copy of variety 6 of the 1c which has the value "1 Cen." These stamps were printed not later than June, 1865, as they were chronicled in Europe in August of that year.

XI. 5c dark blue on gray-blue

With exception of changes in numerals and re-arrangement of the clichés, this setting does not differ from that of the 1 and 2c, last described. There seems now to be no doubt that this stamp, like the preceding 5c, was issued provisionally to pay foreign postage, and, therefore, the word "INTERISLAND" should not have appeared on it. The only date of issue which I know is September 2nd, 1866, but the stamp must have been issued before that, as the 5c with the portrait of Kam-



IX

ehameha V, is said to have been issued in April or May, 1866. I cannot understand why the latter stamp did not appear earlier. It was delivered by the National Bank Note Co. on August 31st, 1865, to the agent of the Hawaiian Post Office Department, and, it being known that it was urgently needed in the islands, we should expect it to have been promptly forwarded and put into use.



X

XI

We occasionally hear of reprints of the numeral stamps. I have never been able to find any copies that I could identify as such, or any one who had positive knowledge of their printing or existence. I think the origin of

this rumor may be traced to the following paragraph in the *Stamp Collector's Magazine* for October, 1865 :

"A new issue and a re-issue for these distant isles both await our chronicle. The reprints are, of course, identical with the old stamps, except that they are printed in black ink on cream laid paper; the paper appears to be common English manufactured letter paper, for the entire sheet bears at the top left hand corner the word 'BATH', impressed as one often sees it in note paper. We are inclined to think these reprints were executed, as also the new issue, in the islands. A similar reprint on plain wove white paper has also taken place. The new issue in all essential features resembles the stamps we have just described; the only difference is in the placing of the legend round the border of the stamp 'UKU LETA' above, value below, 'INTER ISLAND' to left, 'HAWAIIAN POSTAGE' to right; large figure of value in the middle, rectangular, colored impression."

The only evidence of reprinting which is offered in this paragraph is the change in the paper. Knowing the source of the paper and the inattention to such differences in previous printings, we cannot attach much weight to such a change. We have also the evidence of genuinely used copies of these stamps, which, though very scarce, are not unknown.



## Notes on the Projected New Postage Stamps for Switzerland.

By JULES BOUVÉZ.

Since the adoption of the federal law of January 14th, 1893, regulating the postal department of Switzerland, the post office has found an efficient protection, on account of a reduction in internal rates, against the competition of private enterprises. It is known that in Switzerland letters, documents, small packets, and other postal shipments up to a weight of 250 grammes, pay only the single tax for letters; that is to say, 5 centimes for delivery within 10 kilometres of the office of origin and 10 centimes within the entire federal district. The other charges, without regard to distance, are:

15 centimes, up to 500 grammes
25 " from 500 grammes up to 2½ kilogrammes
40 " " 2½ to 5 kilogrammes

The post office, which, in 1893, had conveyed 65,822,200 letters for the interior, had increased its operations in 1899 to 89,583,115 letters, with net results, over and above the expenses for the entire postal service, of Fr. 2,788,439.55. This favorable showing, it must be said, was due not only to the condition of business and the extension of commerce and industry, but also to the large influx of strangers during the good season.

As early as 1890, the number of postage stamps sold for the prepayment of letters attained the figure of 19 millions, and statistics show that of this number the values below 15 centimes contributed more than half.

On the entry of the new century, the federal government issued a decree, according to which the postage stamps below 15 centimes were to be replaced by a new type, and before making a choice of designs it was decided to establish a competition among all the native artists for the presentation of designs intended for the values 2, 3, 5, 10, 12 and 15 centimes.

According to the rules regulating the competition, complete liberty of composition was left to the artists, provided that the subject should bear, well displayed, the numeral of value and the word "Helvetia," and that the design should be eighteen times as large as the current postage stamp, accompanied by a photographic reduction in the size of the stamp.

This competition, a resume of which we shall proceed to give, did not produce the expected results. The number of works presented was extremely numerous. More than 600 designs which were exhibited at the Industrial Museum at Berne, up to April 1st of this year, presented to the public a varied selection of ideas, unfortunately, however, but slightly in accord with the special conditions required for designs intended to serve for the manufacture of postage stamps.

The majority of the artists had lost sight of the fact that the manufacture of plates for postage stamps was by means of electrotyping from medallic dies, or mother dies, and that, in order to avoid a too rapid wearing away of the plates, the designs must be sober in detail and must present as little complication as possible in the relief, in order that they may always produce a clear and uniform impression. However, the majority of the designs presented numerous details which were extremely effective in the large size, but which when reduced to the size of a postage stamp did not produce an attractive picture.

We cite among the numerous designs presented for competition the following:

1st. 143 designs personifying Helvetia in various shapes.

2d. 65 panoramas of Swiss mountains; particularly St. Gothard, the Alps under various aspects, the Jungfrau, the Rigi, glaciers of the Bernese overland, Monte Rosa, and the ravine of Via Mala.

3d. 18 views of Geneva, Lucerne and Zurich, including views of the valley of the Engadine.

4th. 45 reproductions of buildings, such as the castle of Chillon and the Parliament buildings.

5th. The Federal cross in various shapes, surrounded by various postal allegories.

6th. Doves; mail coaches with their postillions; messengers; portraits, especially that of Mr. F. Reuffy, the Director of the International Bureau at Berne.

7th. Allegories of all sorts; and, finally, William Tell and his son, as well as his chapel.

We must state that among this mass of productions the jury did not find a single composition meriting the first prize, and that it was the design of Mr. L. Eplattenier which obtained the second prize. This work, which we produce herewith, represents William Tell brandishing the arrow which he



had intended for the tyrant. He carries the crossbow over his shoulder, and close to him is his son who presents to him the pierced apple. This composition, well studied, and which was adopted by the jury for the lower postal values, will present a pretty picture.

We may also cite the following, which received honorable mention by the jury:



1st. The design of Mr. Cavalli, which obtained the third prize. It presents in an ornamental medallion a beautiful profile of Helvetia looking to the left. The upper portion bears the word "Helvetia" and the lower portion the Federal cross, with the numeral of value at the sides.

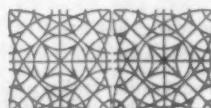


2d. The designs of Messrs. Robert and Pfenniger each obtained the fourth prize; the first, for a design similar in all details to that presented in France by the painter Grasset, and the second for a design of an armed Swiss warrior, bearing on his left shoulder an eagle with spread wings.



3d. The designs of Messrs. Boscowitz and Eplattenier, who received the fifth prize for their busts of young girls bearing the national arms.

As a whole, the results of the competition were favorably received, although, in giving prizes for the designs reproduced, the Federal government expressed its regret at not having been able to adopt certain designs representing landscapes, particularly the chapel of William Tell and the lake, which would have presented a rather pleasing ensemble.



## Notes on the Stamps of Portugal.

A PAPER READ BEFORE THE PHILATELIC SOCIETY, LONDON ON MAY 25TH,  
1900, BY M. P. CASTLE.

From *London Philatelist*.

Each succeeding year increases the difficulties of the Philatelist desiring to place new facts or fresh phases of interest before his fellow-students. At the same time, there are in many instances notes and information that have remained buried, and that by their disinterment afford practically a sufficient groundwork for the presentation of a paper to a Philatelic Society. A happy blending of old and partially forgotten data with only a moderate amount of fresh information—derived from an appreciative study of the stamps themselves—should, however, as I fondly hope in the present instance, present points of interest to the general body of Philatelists that will repay their careful attention to the reading of a paper.\*

I think I am on safe ground in asserting that the stamps of Portugal have had less attention paid to them by members of this Society, and of most other kindred bodies, than those of any other country of Europe. That this apparent neglect is in no way due to want of intrinsic merit or philatelic interest in the issues themselves, it will be a pleasing part of my task to demonstrate. I can at least claim that it is one of the portions of my European collection that have had especial charms for me, and that I have been in that little heaven of the Philatelist which consists in the discovery of minor deviations of type and uncatalogued varieties. These facts I have been collating and endeavoring to assimilate for a considerable time, but I had hesitated to give them publicity for the reason following. Mr. J. N. Marsden, an old and esteemed member of this Society, had long since promised me a work upon the Portuguese issues, which, from his long residence in Lisbon and his philatelic ability, I have every reason to anticipate, would have been the last word to be said on these stamps. I have, however, during the past year been in correspondence with Mr. O. Wasserman, of the Berlin Philatelic Club, who is a very keen student of the Portuguese stamps, and I note with pleasure that he has now embodied the result of his observation in a paper which has been read before his Society in Berlin, and since published in the *Deutsche Briefmarken Zeitung*. Under these circumstances, and as the salient points of his article were common ground of discovery and discussion between us, I have thought it only fair that the English collecting world should be placed on an equality with its Continental friends. It may, perhaps, also be of a little advantage to Mr. Marsden to be able to incorporate any fresh points that I have elucidated or to reject any theories now advanced. When later on we have the privilege of reading his articles, I am sure he and you will acquit me of any desire to forestall in any way the result of his labors.

\*Owing to various causes the publication of this paper has been considerably delayed. Some of the information herein has, since the reading of the paper, been carried considerably further by students of the Portuguese stamps, and in certain instances some of the theories advanced have been weakened by facts that have now come to light. I have, however, thought it better to publish the notes "with all their imperfections on their heads," in the hope that it may lead to a fuller and more precise knowledge on the subject. The 1900 Edition of Messrs. Stanley Gibbons' Catalogue will be found to include some of the points mentioned in the article, and which were communicated by me at the time of writing this paper.—M. P. C.

In order to appreciate the relative value and importance of the issues of a country it is well—nor is the subject devoid of interest—to briefly glance at the geographical and national status of the issuing country. In doing this some measure of the stability and proportions of its postal issues, weighed in the philatelic scales, may be usefully gathered.

The kingdom of Portugal with its extensive seaboard on three sides, placed at the extreme edge of the Iberian Peninsula and insulated from the rest of Europe by its neighbor, Spain, occupies a favorable and a protected position that should always preserve it from the danger of being swallowed by any ambitious Power. The kingdom of Portugal, of which Azores and Madeira form an integral part, contains an area of 34,606 square miles, and has at the present day a population of about five and a quarter millions of people. The Portuguese colonial empire has an area of nearly twenty-six times the extent of the mother country, many of the colonies being reminders of Portugal's ancient splendor, and still forming very important factors in the wealth and commerce of the nation. Their names are known but too well to collectors, the multiplicity of needless speculative or commemorative issues having rendered them a veritable byword in philatelic circles. The relations of Great Britain have been uniformly friendly with Portugal, and we are entitled to remember with national pride the great feats of Wellington in the Peninsular War. The colossal lines at Torres-Vedras, crossing the peninsula on which Lisbon is placed, and its defiance of the united attacks of all the French marshals, will always remain as a sublime instance of the great Duke's military genius and a reminder of the bond of amity that should unite the British and Portuguese nations. In these latter days in South Africa our friends have had a difficult part to play, but there are happy indications that they are not unmindful of their obligations to Great Britain.

The royal history of Portugal is of considerable interest, no less than four monarchs having occupied the throne of Braganza since the introduction of postage stamps in the kingdom in 1853—to wit—

Dona Maria, 1853; died November, 1853.  
 Dom Pedro V., 1853; died November, 1861.  
 Dom Luis, 1861; died October, 1889.  
 Dom Carlos, 1889.

The present King is still a young man, having been born in 1863, and the Heir-Apparent, Prince Luis Filipe (named after his royal mother's French family traditions), is now a youth of fourteen years of age.

The currency of Portugal has remained unchanged in reis and milreis, the latter being practically equivalent to 4s. 4d. A rei is therefore about the twentieth part of a penny, while the lowest denomination of a stamp for newspapers is  $2\frac{1}{2}$  reis, about half a farthing. Our Government is not so enlightened, alas! and a halfpenny still seems our irreducible minimum, in view of the demands for Post Office financial support by the National Exchequer. It is fortunate for us collectors that the rei has reigned so securely, or we might have been inundated with surcharges, and the charm of this country's stamps destroyed.

For nearly forty years Portugal remained innocent of surcharges, and even those created in 1892 are neither difficult, expensive, nor alarming. The only blots on the Portuguese stamps are the commemorative issues of 1894 (Dom Henry), 1895 (S. Antonio), and the Vasco da Gama Unpays, etc. (1898). These three series, however, in no way superseded the regular

issues ; they were purely speculative and unnecessary, and may be safely banished from the Philatelist's album "unwept, unhonored, and unsung."

I have mentioned what I consider the only blots on Portugal's escutcheon, and I contend that they are of the smallest importance compared with the great variety, interest, and beauty of the permanent issues. I am well aware that this is an opinion not generally shared, and even the late Mr. W. A. S. Westoby (to whose excellent book I am indebted for several items of information) calls the stamps "complicated, difficult," and "embracing a mass of provisionals." The stamps of Portugal are not without points of difficulty and interest to the more advanced student, as I shall endeavor to show, but to the average collector they can be marshalled in straightforward and simple groups that present nothing in any way formidable. In Stanley Gibbons' Catalogue, which includes types, varieties of perforation, and many small differences, there are only 260 stamps (excluding the three speculative issues), and this, spread over nearly half a century, is by no means excessive. In Whitfield King's Catalogue, 1900, which includes only important varieties, 126 is the number of stamps.

It is futile to deny that the collector of this year of grace 1900 is insensible to the charms of beauty—in stamps—the familiarity with new issues and up-to-date post-official catering for Philately in the guise of miniature scene painting having awakened a general appreciation of character, art, or design as applied to the postage stamp. To my mind there is an especial charm—coupled perhaps with the enhanced difficulty of its acquisition—in the contemplation of an embossed stamp. In addition to the Philatelist's ordinary ideas of perfection there is in this class of stamp the relief or sharpness of the embossing to be studied. The attainment of specimens showing a cameo-like head with all the raised details in sharpest outline is like a will-o'-the-wisp chase—elusive and delightful. It practically places stamps of this category in a line with coins where sharpness of outline is the great desideratum. The octagonals of Great Britain and the Gambias are familiar instances of appreciation of fine relief printing, while in Switzerland, Austria, and several of the extinct German States almost the same features are presented. I do not think there is, however, any parallel instance of the consecutive issue of embossed stamps for thirty-four years as in the case of Portugal, and in my judgment this fact entitles the Portuguese stamps to a high place in the estimation of the Philatelist. With these few general remarks, which I trust have not been found pointless, I now proceed to consider the respective issues, incorporating with each any information that I consider either entirely fresh or not generally known.

ISSUE I. DONA MARIA. JULY 1ST, 1853.



The four values of this issue, bearing the well-known effigy of the Queen, were ordered by a decree of the 27th of October, 1852, and their use in the

first instance was not obligatory with regard to classes of postal matter. The 5 reis was intended for newspaper franking, the 25 and 50 for ordinary postage of one and two ounces, and the 100 for postage and registration within the kingdom and adjacent islands. I should here mention that I am indebted for this and other information on this issue to M. Henrique Anachoreta, of Lisbon, contained in an excellent article on the first issue of Portugal, written in 1895 and published in the official bulletin of the Lausanne Philatelic Society in June, 1896. The preparation of the dies was entrusted by the administration of the Hôtel de la Monnaie at Lisbon to M. Francisco Borja Freire (who placed his initials on the stamps at the base of the bust), and M. Freire was subsequently despatched to England to study the designs then in use. That the engraver faithfully followed out his instructions is palpable, as the Portuguese stamps closely resemble the octagonals then in issue in Great Britain both in size and general details. The designs submitted having been approved, it is interesting to learn that the machine for making the impression was likewise despatched from this country. M. Anachoreta also explains that the machine was worked by a hand-wheel "driven" by four men. The sheets consisted apparently of ninety-six stamps divided, as I am inclined to believe, into four panes of twenty-four each in six horizontal rows of four stamps. The paper employed was machine-made wove, varying in texture, notably in the case of the 25 reis, which was used in very large numbers, and the issue may be divided, as are my stamps, into thick and thin paper. I have, however, never found the 50 reis on other than the thick paper, and M. Anachoreta confirms this, as he states that "the second delivery of paper received at the Hôtel de la Monnaie consisted of twenty-six reams of 500 sheets of the same quality—of a thick nature—as that employed in the first impressions. That received on the 23rd August, 1853—thirty reams—was of quite another and thinner quality than the antecedent supply. The stamps of 5, 25, and 100 reis were then printed upon this paper, of which hence two distinct qualities exist of these three values, the first thick and the second thin and transparent, being similar to that subsequently employed for the straight-hair issue Pedro V. The 50 reis exists, therefore, only on the first (thick) paper, not having been printed after the reception of the second delivery of paper." This is an interesting statement, and being compiled from official records fully confirms and sets at rest the question of the paper, and relieves the collector from the hunt after the 50 reis on thin paper. My own experience is that the thin papers are very much rarer than the others, especially as regards the 5 reis.

With regard to the gum, it is generally described as brown, and is really frequently very brown, but it will be found to vary between this and the ordinary yellowish. Towards the later printings it really assumes an almost normal tone, especially on those stamps printed on the thin paper just referred to. M. Anachoreta says, however, that the gum employed on the earliest printings of the 5, 25, and 100 reis was found to be weak and deficient in adhesive properties, frequently necessitating the use of sealing-wax for fastening the stamps, on letters, and that it was (according to an official document) subsequently modified and made thicker.

Although the Queen Maria died four months after the introduction of these stamps in July, 1853, their printing and issue were continued until May, 1855, being used simultaneously after February, 1855, with the next Dom Pedro issue. The table following, which I have borrowed from M. Anachoreta's excellent article, is of interest as not only exemplifying this, but showing the quantities of each value used and giving a fair clue to their relative rarity.

NOTE OF STAMPS DELIVERED TO THE POST DURING THE YEARS 1853-  
54 AND 1854-55.

		Value.			
		5 Reis.	25 Reis.	50 Reis.	100 Reis.
1853.	June	128,400	243,600		
"	July	183,600	394,800	26,400	49,200
"	August		204,000	150,000	
"	September	122,400	459,600		
"	October		540,000		
"	November	144,000	228,000		
"	December	143,495	311,736	341	125
1854.	January				
"	February	182,400	309,793	2,657	1,675
"	March	118,800	48,000		20,370
"	April	165,600	158,400		
"	May	212,400	271,200		
"	June		438,000		
"	July	192,000	210,000		
"	August	108,000	348,000		16 783
"	September	192,000	72,000		
"	October	72,000	576 000		
"	November	277,200			
"	December	309,000	779,400		
1855.	January	246,000	388,800		
"	February	216,000	192,000		
"	March	216,000	360,000		
"	April	120,000	240,000		
"	May	168,000	552,000		16,636
		3,517,295	7,325,329	179,398	104,789
Burnt, December, 1853.	1,895		8,136	341	125
Issued		3,515,400	7,317,193	179,057	104,664

The question of variation of the dies employed will be found throughout the Portuguese issues to be replete with "points"—and frequently novel ones—but in the case of the Dona Maria stamp there is only one variety that calls for comment, the so-called Die II. of the 5 reis. M. Anachoreta says, however, hereon: "Two varieties have been assumed to have been found of the Dona Maria issues. The one in the 5 reis wanting the pendent curl arises from use of the die, which was hence retouched for the reprints. The other, with a little dot of color in the ear, also arises from the state of the die and the amount of pressure employed in printing. I consider these two pretended varieties as simple curiosities." These four stamps were reprinted in 1864 and 1866 (on chalky paper), and Mr. E. D. Bacon states, in his book on *Reprints*, that "the 5 reis was printed from a retouched die, and the pendent curl of hair behind the Queen's head has entirely disappeared, as has also the so-called 'Adam's apple' in the throat." The "pretended" Die II. of the 5 reis has always been a difficult insect to catch, especially in a state of pristine beauty—the few used specimens that I have seen having generally been so blotted out by redundant printer's ink as to defy any accurate diagnosis of the points of difference. I have always had some searching of

heart as to what really constituted the difference between these two varieties of the 5 reis, and I was at one time inclined (as have other students hereof) to support M. Anachoreta's thesis. Messrs. Stanley Gibbons have, however, come to the rescue, having received from a correspondent in Portugal a considerable number of stamps of this value which had been affixed to documents and have escaped obliteration. It would appear that these stamps just escaped with their lives, having been rescued from a paper mill, but that their limbs have been most cruelly treated, nearly all having been damaged in removing them from the original papers. Messrs. Gibbons have kindly placed the whole of these stamps at my disposal, and I have been able to solve—to my own satisfaction at least—the question of these two die varieties.

I will take the points of divergence, assumed or ascertained, in order, commencing with the former, that I may the better clear the way and simplify the rather minute and apparently involved points of differentiation.

1. The points or dots of color in the ear (referred to by M. Anachoreta) and in the coil of hair. This I consider entirely due to either presence of extra ink on the die, undue pressure, or extra absorption through the use of inferior paper. The latter point, which is of interest, I will touch on later.

2. The apparent formation of an "Adam's apple" in the throat, especially noticeable in the reprints of 1864, and attributable to one or more of the three preceding causes, probably the latter.

3. The apparently different shape of the back of the neck, especially between the pendent curl and the nape—likewise caused in my opinion.

4. The distance between the outer circle of pearls and the topmost portion of the crown, due most probably to excessive inking.

5. The generally blurred, woolly, or indistinct appearance of the impression.

The last is, I believe, due to the nature of the paper employed. I have mentioned the use of two papers, for which M. Anachoreta has given chapter and verse, but until the arrival of Messrs. Stanley Gibbons' lot I had never come across any 5 reis Dona Maria on thin paper except those of Die II. I did not think the latter existed on any paper but this, but among the stamps now forthcoming I have found several Die I. on the same paper, and have therefore added this stamp to the list that I had already drawn up from the study of my own collection. The examination of these two dies *on the same thin paper* will show how important a factor it is in the resultant appearance. In both cases we get the same blurred and indistinct impression, creating great difficulty in diagnosing the respective dies. This paper, which is of indifferent machine-made texture, is totally deficient in the quality of toughness that is generally associated with a thin hand-made paper, and was therefore especially ill-fitted to receive an embossed die. As a consequence the paper yielded too much to the embraces of the impressing machine, was flattened out, and thus allowed the ink to spread so much as to practically obliterate some of the smaller ornamentation in the borders, and even, as I have noted, to impinge to a considerable extent upon the outlines of the head and neck. If the reprints of 1864 are very closely examined, it will be seen that there is a strong encroachment of color overprinting the back of the neck from the pendent curl, which gives quite another shape to the back of the bust; *but beneath the color the neck is there, as in Die I.*, but the curl itself modified for Die II., as I will proceed to explain.

I have intimated that I have long had some doubts as to the real existence of these two dies, and it may be of interest to state the cause of my conversion to the double die theory, *i.e.* the examination of the two reprints of

this stamp. In the case of the 1864 reprints, as I have pointed out, defective impression has made the identification more difficult; but when we come to that of 1886, which was printed on a suitable fine, thick, well surfaced paper—known as chalky—which receives the impression with most minute details, all doubts and difficulties vanish. I submit the finest impression I can muster of Die I. side by side with Die II., 1886 reprints, and I think you will be able to see that the differences—to use a well-known colloquialism—"stand out and hit you." I think that this assistance rendered by Government reprints is a striking argument in favor of the retention of all *official* reprints in a specialised collection—a contention that I have long held and which I venture to think is of assured adoption in the near future.

I now describe the only reliable

#### POINTS OF DIFFERENCE BETWEEN THE TWO DIES.

*The pendent curl.* *Die I.* This curls outwards, away from the neck, and points directly towards the right centre of the pearl frame.

*Die II.* The curl is cut where it projected beyond contour of the back of the head. Owing to excessive ink on the neck on the thin paper stamps, it apparently sometimes still protrudes to a certain extent.

*The ornamentations*, i.e. the two lines above most nearly approaching "CORREIO" to left and right and, below, pointing to centre of "5" on left and to upper part of "s" on right.

*Die I.* These four lines, which are almost vertical, are short and are broken in the centre at almost an angle of 45°.

*Die II.* These ornamentation lines are considerably longer, thinner, and are straightened so as to appear practically curved instead of angled.

After eye aching examination I have in some stamps found other ad; parent deviations, but they are too small—in relief printing—to be reliable—and I venture to think the two forenamed tests will suffice to differentiate the two types. This retouch is obviously not of magnitude or first-class importance to the generalist. The specialist is, however, bound to take cognisance of it, even if it be less prominent than the re-engraved dies of Sicily or new South Wales.

The explanation of the alteration presents more difficulty. The 5 reis was not used to half the extent of the 25 reis, and I have never—though I have repeatedly searched—found any Die II. in that value. M. Freire, however, doubtless thought the die wanted slightly touching up, and hence removed the obnoxious curl and straightened out the four strokes. The 5 reis, Die I., is a fairly abundant stamp used, but Die II. is only rarely met with, even used, and I am inclined to believe was in use for a very limited period. The present find is "a bolt out of the blue," on which Messrs. Stanley Gibbons are to be congratulated.

I append a synopsis of the shades, and in doing so I may say that, as also in the cases of all subsequent issues, I have only included such marked definitions of color as constitute, in my view, different printings, all depths of impression and minor variations being included under the expression "shades."

### SYNOPSIS

ISSUE I. JULY 1ST, 1853.

<i>Thick Paper.</i>	<i>Thin Paper.</i>
5 reis, red-brown ; Die I.	5 reis, red-brown ; Die I.
" brown.	" " Die II.
25 reis, pale milky blue.	25 reis, blue.
" turquoise-blue.	" dark blue.
" blue	
" greenish-blue.	
" dark blue.	
50 reis, yellow-green.	100 reis, lilac.
" dark green.	
100 reis, lilac.	
" dark lilac ; slight shades of all.	

*To be continued.*

## Counterfeits of the 1894 Issue of Brazil.

A correspondent in Rio de Janeiro sends us dangerous counterfeits of the 300 and 500 reis of the 1894 issue, and says that the 200 reis is reported to have been counterfeited also. These counterfeits appear to have been made to defraud the government, as the copies shown us are on envelopes mailed in Rio de Janeiro in October, 1900. We give herewith a few points by which they may be distinguished from the genuine stamps:

On the original stamps the letters of "CORRIO" are equidistant and slant to the right. In the counterfeits there is a space between the first "o" and the first "R"; the letter "c" is upright and the first "o" is nearly so.

The ornaments in the upper corners are rather too white and distinct.

The letters of "ESTADOS UNIDOS DO BRAZIL" are  $1\frac{1}{2}$  mm. high on the genuine stamps and  $1\frac{3}{4}$  mm. on the counterfeits.

In " REIS" the letters are not well imitated; the " e " is too wide and has the strokes too thick, while the " I " and " s " are too thin.

At the bottom of the stamps, below "REIS", is a row of pearls, then a row of short, thin vertical lines, and, finally, a row of heavier vertical lines representing the beveled edge of the background panel. In the counterfeits, the vertical lines in the upper row are much broken and often missing entirely, so that the line appears to be nearly white.

The most distinctive mark is found in the spray of laurel leaves on the head of Liberty. On the original stamps only a small piece of the stem, between the leaves, can be seen, and the bases of the leaves are usually lost in shadow. On the counterfeits the entire outline of each leaf can be seen, and the stem is strongly defined and extends below the lower pair of the leaves.

The 300 reis is printed in deep yellow green, whereas the majority of the genuine stamps are in gray-green or emerald-green. The 500 reis is in a dark,

dull blue, which does not differ perceptibly from the current shade of the original stamps.

The paper appears to be slightly thicker and harder than in the genuine issue. The stamps are arranged a scant millimeter apart, so that the perforations touch or cut into the design on all sides. The originals usually show a wide margin on one or two sides. The perforation gauges  $11\frac{1}{2}$ , on the originals it varies from 11 to 14.

## New Stamps for Colombia.

A friend has shown us a copy of *Registro de Bolívar*, which contains a copy of a contract entered into between the government of Colombia at Cartagena, and a printer, for the supply of a small lot of provisional 1c and 2c stamps. It will be seen that the government pays \$2,400 in Colombian currency for four hundred thousand stamps, or at the rate of \$6 per thousand. If we take into consideration that our government pays at the rate of about 8 cents per thousand, our readers will be able to form some idea of the present value of paper money in Colombia.

The contract reads as follows :

"J. V. Aycardi, National Postal Agent at Cartagena, duly authorized by the Civil and Military Chief of the Department, under notice No. 657, issued on June 26th of the present year from the Department of the Treasury, and Enrique E. Delgado, in his own name, have made the following agreement :

1st. Enrique E. Delgado agrees to manufacture two hundred thousand postage stamps of 1 centavo and the same quantity of 2 centavos, for the sum of \$2,400, legal and current money, the cost of paper, perforation and gumming being at his expense.

2d. The color of the postage stamps shall be different from the previous provisional issues, and Delgado agrees to submit samples before proceeding with the printing.

3d. The account which is to be presented by Delgado shall be certified by the Postal Agent, and paid by the departmental administration of the National Treasury at this place, on the order of the Civil and Military Chief of the Department.

4th. Delgado shall receive the \$2,400, of which this contract speaks, in the following manner : \$700, on commencing the work, \$700 on delivery of one-half of the stamps, and the balance on delivery of the remainder.

5th. The designs or cliches of the stamps shall remain in possession of the Postal Agent.

This contract shall be executed in duplicate and shall be submitted for the approval of the Civil and Military Chief, without which approval it cannot take effect."

CARTAGENA, BOLIVAR, June 28th, 1901.

The Postal Agent, J. V. AYCARDI,  
ENRIQUE E. DELGADO.



BRITISH GUIANA.—A correspondent in Georgetown writes us that a new 48c stamp has been received in the colony, but that it will probably not be issued for at least six months yet.

It is also reported that the current 2c and 96c stamps are soon to be replaced by new stamps of the same values.

\* \* \* \* \*

GUATEMALA.—We illustrate the type of surcharge on the stamps chronicled by us last month:

1901

1  
CENTAVO  
≡

\* \* \* \* \*

HAWAII.—The New England Stamp Co. inform us that they have a sheet of the 2c violet with the "Provisional Government" surcharge, in which the second stamp in the seventh row is surcharged "18 3," instead of "1893."

\* \* \* \* \*

MAURITIUS.—The *Monthly Journal* reports the 2c on 17c (our No. 81) with double surcharge.

\* \* \* \* \*

OBOCK.—We are informed that the 10 centimes of Obock (our No. 106) has been cut in half and used as a 5 centimes stamp.

\* \* \* \* \*

SOMALI COAST.—Mr. F. Noel informs us that on about July 3rd, the post office at Djibouti ran short of 15 and 25 centimes stamps. The stamps of 30 and 50 centimes were cut in halves vertically, and sold to the public in that shape without surcharge.



**CHILE.**—The *Metropolitan Philatelist* states, on the authority of a correspondant, that a new set of stamps, to be issued in about three months, is now in preparation. The stamps are to bear the familiar portrait of Columbus, and the colors and values are to be as follows:

1c green  
2c red  
5c blue  
10c black and vermillion  
30c black and purple  
50c black and orange

**COSTA RICA.**—We have received two additional values of the current set with the surcharge "OFICIAL."

*Adhesive stamps.*

Perforated.  
10c ochre and black  
20c lake and black

**French Offices in Canton.**—We have received a series of stamps for these offices, made by surcharging the current issue of Indo China with "CANTON" and two Chinese characters, which we assume to be equivalent to that word.

*Adhesive stamps.*

Perforated.

Surcharged in red CANTON  
廣 州

1c black on lilac blue  
2c brown on buff

4c claret on lavender  
5c yellow green  
10c black on lavender  
15c blue  
20c red on green  
25c black on rose  
30c brown on bistre  
40c red on straw  
50c carmine on rose  
75c deep violet on orange  
1sf bronze green on straw  
5fr red lilac on lavender

**GREAT BRITAIN.**—*Ewen's Weekly Stamp News* reports the current 1 shilling green and carmine stamp with the surcharge "GOVERNMENT PARCELS."

*Adhesive stamp.*

Surcharged "GOVERNMENT PARCELS."

Perf. 14.

1sh green and carmine

**GREECE.**—We have just received the new set of stamps which was expected to appear some time ago. As will be seen from our illustrations the designs are extremely handsome, although in the case of the higher values the colors are not well selected and the 2, 3 and 5 drachmae stamps do not bring out the beauty of the engraving. The first design is used for the 1, 2, 3, 20, 30, 40 and 50 l; the second for the 5, 10 and 25 l; the third for the drachmae values.

*Adhesive stamps.*

Watermarked a crown and "E.T."

*Perforated.*

- 11 yellow brown
- 21 gray
- 31 orange
- 51 green
- 101 rose
- 201 red lilac
- 251 ultramarine
- 301 violet
- 401 dark brown
- 501 maroon
- 1dr black
- 2dr bronze
- 3dr silver
- 5dr gold

**NYASSA.**—We have received the new issue for this country. Two designs are used for the series; the first for the values from  $2\frac{1}{2}$  to 50 reis, inclusive, and the second for the higher values.

*Adhesive stamps.**Perforated.*

- 2½r black and red brown
- 5r black and violet
- 10r black and deep green
- 15r black and orange brown
- 20r black and orange red
- 25r black and yellow orange
- 50r black and dull blue
- 75r black and carmine lake
- 80r black and lilac
- 100r black and brown bistre
- 150r black and deep orange
- 200r black and Prussian blue
- 300r black and yellow green

**PERU.**—The *Monthly Journal* reports the 10c black with the "GOBIERNO" surcharge.

*Official stamp.*

- Surcharged "GOBIERNO."
- Perf. 12.
- 10c black

**TRANSVAAL.**—On the authority of various contemporaries, the *Monthly Journal* reports the  $\frac{1}{2}$  penny green of the last issue of Transvaal surcharged "E.R.I." as well as the four pence registration envelope with the same surcharge.

*Adhesive stamp.*

- Surcharged "E.R.I."

*Perforated.*

- ½p green

*Registration envelope.*

- Surcharged "E.R.I."
- 4p olive green

## The Collectors Club.

351 Fourth Avenue, New York.

The sixty-ninth meeting of the Board of Governors was held at the Club House on Monday evening, August 12, 1901.

Present: Messrs. Andreini, Calman, Low, Scott and Perrin.

In the absence of the President the meeting was called to order at 8.10 P. M. by Vice-President Andreini.

The minutes of the previous meeting were read and approved.

The Secretary read a number of communications.

The Treasurer was authorized to transfer the share of stock now appearing on the books in the name of Mr. F. H. Pitman to Mr. E. M. Carpenter.

The Treasurer's report for July was read showing a cash balance on hand of \$222.81, also the August report showing a cash balance on hand of \$86.71 exclusive of \$1000 bond.

Both reports were approved as read.

Moved that the Treasurer be directed to send the usual notice to all members owing over \$5.

The House Committee report was received and read.

Adjourned at 9 P. M.

ALBERT PERRIN, *Secretary*



